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olume LXIX, No. 22 February 27, 1959 Twenty-Five Cents

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THE COMMONWEAL
386 FOURTH AVENUE
NEW YORK 16

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Entered as second-class matter at the post office at Orange, Conn., under the act of March 3, 1879. Printed in the U.S.A. and published weekly at 440 Post Road, Orange, Conn. by the Commonweal Publishing Co., Inc., 386 Fourth Ave., New York 16, N.Y. MUrray Hill 3-9685.

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U. S. and Canada, $8 a year. Foreign, $10. Single copies 25¢

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THE
Commonweal
A Weekly Review of Public Affairs, Literature, and the Arts
THIRTY-FIFTH YEAR OF PUBLICATION

week by week

MR. DULLES' POLICY

JOHN FOSTER DULLES' forced withdrawal from his energetic direction of United States foreign policy will inevitably have profound effects on the course that policy will now take. It has long been an acknowledged and accepted fact that Mr. Dulles was the State Department—that he was not only the foremost administrator of the department but was the principal designer of U.S. foreign policy, and the leading negotiator. Further, he has the complete and unwavering confidence of President Eisenhower, who described him as "indispensable." He combined the authority thus granted him with a deep sense of the correctness of his own position and a remarkable capacity for work. He was able to convince leaders of other countries that one course was preferable to another not only by the persuasive force of his argument but by the very definite effects of his personal presence. It is an exaggeration, but a meaningful one, to say that Mr. Dulles' presence became almost a part of foreign policy itself.

The truth that is contained in the exaggeration is clearly evident in the account of his last trip to the capitals of our NATO allies. Before he started on this demanding journey, Mr. Dulles' doctors wanted to operate. But he insisted on first making the trip even though he was in constant pain which was intensified by even simple movements. And this pain he kept secret from all but two close members of the group. He made the tour, at this immense personal sacrifice, because he quite reasonably believed his presence would have measurable effect upon the negotiations. And he returned with a large part of his mission accomplished.

For some admirers of John Foster Dulles the personal determination and toughness he showed on this and other occasions symbolize admirable qualities in U.S. foreign policy. And these same personal achievements of Mr. Dulles have rightly won respect and admiration from even his harshest critics. His most recent illness has been, therefore, the occasion for expressions of sincere sympathy.

BUT ADMIRERS and critics alike now must recognize and face what has frequently been mentioned as a possible problem: the sudden withdrawal from public life of an "indispensable" man, at a crucial time in world history. That it is crucial no one would readily deny. Mr. Dulles' painful tour was but one bit of evidence that he feels this strongly. The crisis over Berlin that the Russians have precipitated, the positions of our various allies, the future of relationships with Russia—all of these are insistent, immediate problems that will not wait for an answer. There is, moreover, some reason to think that, as has not been true for years, some significant agreements may be forged out of discussions with the Russians, that large questions concerning Germany, and therefore much of Europe, may receive at least tentative answers.

Unfortunately, many of the answers the NATO powers would give derive from and depend upon the resources of a man who has been at least partially immobilized. Even at home these responses do not go uncriticized, however. The new chairman of the Foreign Relations Committee, Senator J. W. Fulbright, has been one of the most incisive critics of the Secretary of State, and in view of Mr. Dulles' illness, and in spite of Senator Johnson's assurances to the President that the Democrats will cooperate on all matters of foreign policy, his attitude will now be more effectively asserted. Although Senator Mike Mansfield declared that he was speaking only for himself when he recently assailed the Administration concerning our present negotiations on Berlin, many Senators welcomed his

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attack. Even when they disagreed they welcomed the opportunity to debate and discuss what the Administration wished to regard as closed questions.

This then is the situation of the United States. The principal designer and negotiator of our foreign policy has been partially disabled. He has maintained such close control over the workings of the State Department that no single person is capable of immediately assuming his manifold duties. Further, no single person has quite so much influence with the President, and some other Western leaders. Our relations with our allies and with Russia may be in a more fluid state than they have been for years. And there are on the national scene more incisive and effective critics of our foreign policy than there have been for some time.

In such a situation one must not only feel deep sympathy for Mr. Dulles but hope that he can still provide counsel and advice to those who will implement policy. But one hopes, too, that the hard lesson here does not go unheeded. No man upon whom rests responsibilities as grave as those shouldered by the Secretary of State should be allowed to become "indispensable." The shaping of our foreign policies should be a joint project, and should draw upon all the talents and resources that are undoubtedly present.

SIGNES DU TEMPS

A NEW MONTHLY published by the French Dominicans is off to a real start. *Signes du Temps* is the direct successor of *La Vie Intellectuelle,* which had to suspend publication in December 1956 after a distinguished career of almost thirty years. The new monthly is, in fact, the perceptive and courageously outspoken *La Vie* reborn, with a new format and under a new name—and with many of its predecessor's regular contributors. The publisher is: Éditions du Cerf, 29 Blvd. Latour-Maubourg, Paris 7, France; a yearly subscription costs twenty-two hundred francs over here.

The contents of the first issue indicate the range and focus of the interests of *Signes du Temps*. Concerning France itself there are thoughtful studies of the Fifth Republic and de Gaulle, a spirited defense of the priests arrested in Lyons and Paris on the charge of aiding the Algerian nationalists, a consideration of the Algerian question in general and of the problems involved in the European Common Market. In a lead article, which is to be the first of a series, Father Dubarle, O.P., of the Institut Catholique of Paris, discusses "Man and the Atom" from the technical and philosophic points of view. The issue also analyzes the present state of the North Atlantic defenses and conditions within the Soviet Union and Communist China, among other things. It includes special features on films and the contemporary novel. In its first issue *Signes du Temps* clearly lives up to both its former and present titles.

The contents, as briefly described here, exemplify a point of view outlined by the Dominican editors of *Signes du Temps* in the following terms: "The citizen of the city of God, the Christian, is likewise a citizen of the city of man. . . . Everyone, in accordance with his particular vocation, must bring the word of God into the world and seek to build up the world in conformity with the demands of the Faith and the life of the Church. Whence the Christian has a twofold duty: to work for the building of the two cities and to remain faithful to his spiritual aspirations.

"The interior life demands silence, solitude, recollection. The building of the world demands a going forth from oneself to labor in the midst of the crowd and the tumult. To reconcile the two demands is not easy, and the life of the Christian can be torn by the attempt. . . . But Our Lord is present in history and we come to know Him better by working for the forward development of history. To know the world in order to bring His word into the world is also to encounter Him in the world. As difficult as we may find the special problems posed by the obligations to foster one's own interior life and to build up the world, there is no opposition between them. They constitute for the Christian a vocation that is unique."

REPORT ON RIGHT-TO-WORK

THE NATIONAL DEBATE over right-to-work laws reached something of a climax last November, when the issue appeared on the ballot in six states. Of these, only Kansas voted to outlaw all forms of union security contracts, thus becoming the nineteenth state to have such legislation. Now a study of the operation of the right-to-work law in Texas, published by the Fund for the Republic, suggests that the actual effect of the law is not very great, one way or the other.

Author of the study is Professor Frederic Meyers, now on the faculty of the University of California and formerly at the University of Texas. "My considered conclusion, based on ten years of close observation of labor relations in Texas," Mr. Mey-

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ers wrote, "is that the 'right-to-work' statute, taken by itself and apart from the whole body of state labor legislation, has had a minimal direct effect."

In some marginal situations, Professor Meyers reported, the existence of the law banning a union shop did make organizing the unorganized somewhat more difficult. Nonetheless, union organizing drives have gone forward "at a remarkably rapid rate since 1947," he reports, although no one, of course, can say whether or not they would have gone faster without the right-to-work law. Mr. Meyers did find that one effect of the ban on union security measures, "and perhaps its most important one," has been to place elected union leaders much more at the mercy of members who insist that impossible demands be made on the employer as the price of their continued support.

In general, however, the conclusions of Professor Meyers' study underscore that right-to-work legislation in Texas has neither matched employer anticipations nor labor's fears. As a result, the general public may well wonder what all the shouting is about. But this reaction would represent, we think, a misunderstanding of the issues involved. Underlying the whole debate over right-to-work is a basic difference over the role of the union in our society. Right-to-work legislation may have more "symbolic" than "real" significance, but only on issues that have taken on a symbolic character do men ever feel deeply. It is good to have an impartial study of the actual consequences of one right-to-work law, but we will be surprised if Professor Meyers' findings dampen the explosive nature of the right-to-work debate.

MR. HUNTLEY AND THE N.A.A.C.P.

SEVERAL WEEKS AGO, in the course of a program on the crisis in Southern schools, N.B.C.-T.V. commentator Chet Huntley suggested that the National Association for the Advancement of Colored People withdraw from the school issue in the South. If "militant Negro leadership" is removed, he said, "militant white leadership will in time atrophy and disappear."

Mr. Huntley, it should be noted, is for compliance with the law rather than defiance, for rather than against integration; he advises the N.A.A.C.P. to withdraw only because he is convinced that the action would hasten integration. We are very much in favor of the editorial freedom at N.B.C. which permitted Mr. Huntley to state his views, but in this instance we are convinced he is quite wrong. To talk about the leaders of the N.A.A.C.P. as if they were the opposite numbers of white extremists is sheer nonsense. Despite the propaganda spread against them, particularly in the South, Negro leaders have consistently behaved with moderation under very trying circumstances. The tragedy of the situation is that similar moderation has so often been lacking in the white community.

If it be said that Southern moderation waits only for "militant Negro leadership" to disappear, we think the points made in rebuttal by N.A.A.C.P. executive secretary Roy Wilkins are pertinent. Were the Southern moderates securing compliance with the law before Negro leaders brought pressure to bear? And what about the hundreds of school districts where no N.A.A.C.P. legal action has been begun and, indeed, where the organization has no members? Those who want the N.A.A.C.P. to go out of business have only to see that the law of the land is complied with in such districts, without N.A.A.C.P. pressure. If that were done, the case against the N.A.A.C.P. might be more persuasive. Until then, we will continue to consider it a necessary and valuable organization.

THE PASTERNAK AFFAIR

THE PERSONAL DRAMA of Boris Pasternak threatens to overshadow that of his world-famous book. The publication of *Doctor Zhivago,* the awarding of the Nobel Prize to Mr. Pasternak, the savage campaign against him in the Soviet Union, his refusal of the Nobel Prize—all these events, over a period of months, kept Mr. Pasternak, and his unhappy plight, on the front pages of newspapers round the world. It was felt by some, notably the British poet Stephen Spender, that the human travail of Mr. Pasternak was in danger of being overlooked in the eagerness to use "the Pasternak affair" as a propaganda weapon against the Communists.

Now the situation has erupted onto the front pages again. A poem written by Mr. Pasternak, in which he compares himself to a trapped animal, has recently appeared in the London *Daily Mail* and subsequently in innumerable other papers. The British journalist who was given the poem by Mr. Pasternak says that the Russian writer intended it for publication and realized the danger in it. Mr. Pasternak, however, says that the journalist is exploiting him and his desperate situation.

One hardly knows what to believe. If Mr. Pasternak is right the journalist in question is guilty

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of a shocking breach of journalistic ethics and an equally shocking callousness toward helpless human beings. It has been suggested, however, that Mr. Pasternak may have intended his poem to be published and is now attempting to save himself from the inevitable Communist wrath.

Whatever the explanation, "the Pasternak affair" is dramatic and moving. It is also desperately dangerous for Mr. Pasternak and his wife, and we hope that no false step—by official propagandists, by enterprising journalists, even by the beleaguered writer himself—will bring tragedy to them.

THE RESPECT DUE RELIGION

THE NEW YORK *Post's* Murray Kempton, in one of his recent columns from Italy, was guilty of a startling lapse of both good taste and journalistic responsibility.

Describing with his usual *saeva indignatio* the mawkishness and tawdriness of a popular song festival at San Remo, Mr. Kempton wrote of the Mass which was said on this occasion: "The mass was conducted by Brother John Tognazzi, 'the chaplain of the Cantati'—a title which awaits only the official approval of Cardinal Montini of Milan —with the assistance of a waiter who is the latest television contest millionaire and who occasionally had to put the Host down in order to sign autographs."

This sentence is just inexcusable. As it stands it seems to mean that the server at the Mass was holding the Host. This in itself, not to mention his "putting the Host down to sign autographs," is impossible. If we take it that the sentence is badly worded, we might read it to mean that it was the celebrant of the Mass who "ocasionally had to put the Host down in order to sign autographs." But this interpretation, as anyone with even the most casual knowledge of the Mass must be aware, is equally impossible, in Mr. Kempton's world-weary Italy or anywhere else in the world.

We cannot imagine what Mr. Kempton meant to say. And at this point it hardly matters what he meant to say. It is possible for a non-believer to be confused and mistaken about the rites and significance of any religious service, but Mr. Kempton could not have been ignorant of the meaning of this particular service to Catholics. That he capitalized the word "Host" suggests that he was not unaware of this meaning.

At any rate, regardless of his own belief or unbelief, for Mr. Kempton to have treated this most sacred rite with less than due respect shows an insensitivity we did not expect in him.

The New York *Post* is a liberal newspaper, proud of its concern for the rights of minorities, aware of our culture's pluralistic give-and-take but solicitous of the dignity and respect we all owe one another. It is disturbing that this solicitude should not have been felt in the editing of Mr. Kempton's column. As for Mr. Kempton himself, the offensive passage in his article is made particularly incomprehensible by his many past demonstrations of sympathy and good will in dealing with matters religious. But whatever explanation there might be for it, the incredible sentence we quoted should never have been printed.

NEW INDUSTRIES IN ASIA

THE LATIN AMERICAN and Afro-Asian peoples have many reasons for wanting to establish their own modern industries—reasons of livelihood, and of prestige. National productivity has to be increased, foreign exchange conserved, dependence on agricultural and other raw-material exports lessened. Their desire is for not only more of the products of modern industry but also for technological achievements of their own. To quote the current *Economist,* for example, "Asia's ambition is to pay its own way to economic advance by regular trade, not aid."

Moreover, the list of industries which the U.N. Economic Commission for Asia and the Far East reports to have been established in the last two or three years at first appears impressive. Taiwan can point to new facilities for making aluminum foil, rayon filaments, nitro compounds and artificial wood, as well as the world's largest yeast plant, which makes fodder from molasses. India is now making on a large scale such items as glass building blocks and safety glass, jute blankets and wrappers, aluminum cables and electrical equipment. For Burma it is wholesale manufacture of bricks and lime, yeast tablets and other pharmaceuticals, dry cells and pipe of reinforced concrete. Ceylon is a new manufacturer of asbestos and bicycle parts.

Other items and other Asiatic countries could be added to this list. But all the new facilities together comprise but "pilot" programs for what could be done with additional capital and know-how. There is no way round the U.N. group's conclusion that, in view of the natural resources and unmet consumer demand of this heavily-populated region, "vast potentialities" still remain untapped.

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Literature and Morality

Whatever the relation between the two, it is conceded to be immensely complicated and subtle—except, too often, by the non-artistic moralist

by RICHARD HORCHLER

IF ART AND MORALITY are not natural enemies —and surely we will not admit that they are—their relationship over the centuries has nevertheless been one of mutual suspicion and hostility. According to Plato, the quarrel between philosophy and poetry was in his own time already an ancient one. And it was, obviously, already a bitter quarrel, which he was able to resolve only by the drastic means of banishing the poet from his ideal state.

The moralist, traditionally, objects to art (here, literature) on many grounds. On the simplest level, the very fictionality of the literary work has often been cited as proof of its viciousness. This complaint is best exemplified, for me, by a character in a Damon Runyon story, an unknowing Platonist of whom I remember nothing but his angry reaction to *Alice in Wonderland*: "a pack of lies," he called it.

Somewhat more sophisticated is the objection not to the technical untruth of the literary work but to the kind of thing the artist writes about. Some things, it has been said, are simply not fit subjects for literature. But, whatever the norm used to determine this fitness, be it an esthetic theory of some pretension or merely the sensibilities of A Young Person in the Victorian age, this is, of course, a naively mechanical approach, leaving out what is obviously far more important to a moral judgment—the question of how the primary data are actually used in the literary work.

This last, as a basis for moral judgment, at least leads in the right direction. It brings us to the examination of ideas, attitudes and beliefs, as they operate in the art work. And these, capable as they are of discussion in terms of true and false, good and bad, seem clearly of concern to the moralist. Unfortunately, however, the nature of this concern is much confused.

Mr. Horchler is an associate editor of The Commonweal.

The moralist is interested in human conduct, the promotion of virtuous behavior and the inhibition of vice. Whatever tends to advance the cause of morality he will approve; whatever tends to hinder this cause he will disapprove. There is no reason why this should not be so, but it must be kept in mind that the moralistic judgment is just that—an evaluation in terms of moral goals, and not any others.

Thus the literary work which is morally "good," that is, likely to promote virtuous behavior, is not necessarily artistically "good" at all. For proof of this one may consult the book rack in almost any church vestibule. Indeed, the approval of moralists is so often given to art which is "bad," according to the norms of art, that the term "moralistic literature" has come to be a tag of artistic opprobrium.

THE CONVERSE of this view—that the literary work which is morally "bad," or likely to promote vice, is not necessarily artistically "bad"—is, of course, not so easily argued, at least for the artist or critic who has definite moral commitments. But there are several notations to be made on it.

The moral judgment is a contingent one, involving a prudential decision as to the probable good and bad effects of an artistic experience, an experience which is highly complex and subjectively conditioned. Thus the moral effect of a literary work, highly speculative in the first place, would have to be estimated in a dozen different ways for a dozen different readers, according to their age, knowledge, experience, literary sophistication, emotional state and so on. Beyond this, it has been maintained that the work of art, in itself, is not to be judged in terms of the use to which it may be put. If art may be put to immoral use, so also may any other thing. In this view, art is autonomous, is not to be measured, as art, by any standards outside itself.

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Within its own sphere, this theory runs, art has standards of excellence which are untouched by any intrinsic standards, including those of religion or morality. Furthermore, and more fundamentally, that a work of art *can* be "morally bad," that it can actually be "likely to promote immorality," is seriously questioned by many. There are even some who deny that there is any relation whatever between literature and morality.

These considerations, particularly the latter two, will hardly be persuasive to the moralist-judge, but he should at least be aware of their existence and sensitive to the delicacy of the task he undertakes. For whatever the relation between literature and morality, it is conceded to be immensely complicated and subtle—except, too often, by the non-artistic moralist.

If he does not use the primitive standard of "suitable" or "unsuitable" subject matter, the moralist is likely to extract more or less simple "messages" or "statements" from the organic totality of the work, and then measure these "messages" against a set of philosophical or doctrinal precepts. If the "statements" he has extracted from the literary work are "true," that is if they coincide with his own beliefs or moral code, he judges the work to be good or moral; if the "statements" clash with these beliefs, he judges the work to be bad or immoral.

Such a procedure, aside from the violence it does to the nature of the artistic communication, is not even very practical. It requires the condemnation of a large part of the world's great literature, admitted to be great even by those who apply this system and salvaged only by means of elaborate distinctions and exceptions. More importantly, however, the judgment of a literary work in terms of the moral "statements" which are extracted from it is based on mistaken notions of the nature of art and misapprehension of what the art work "says."

BUT WHAT the art work "says" is, as we know, not so easy to determine. There are theories of literature which maintain that art "says" nothing, that the poet "nothing affirmeth, and therefore never lieth." We are familiar with the Platonic conception of the artist as a man possessed, with Shakespeare's "poet's eye in a fine frenzy rolling." We are familiar too with the nineteenth century cry of "art for art's sake," if unsure of its exact significance, and with Archibald MacLeish's declaration that "a poem should not mean but be." We know that impressive theories have been developed to explain literature as something quite divorced from rationally intelligible communication—as sheer experience, as play, as emotional enlargement for the reader, as fulfillment of the writer's urge for self-expression, as form alone.

Nevertheless, formidable as some of these theories are, they are ultimately not very compelling. Most obviously, it is clear that structure and texture—form—are actually components in the total meaning of the art work. Meaning structured differently becomes a different meaning; form and content are inseparable. As for the other attempts to divorce the literary work from any kind of statement, they are simply contrary to all our experience. Literature is an art of words, after all, and words have referents outside themselves. Insofar as the literary work involves some conception of reality, viewed and valued by a human being, it must have relevance to our other-than-literary views, values and conceptions of reality.

To that extent the moral test of literature is reasonable and justified. A work of literary art does indeed "say" something. But—and here is the vital distinction—it "says" things in its own way, according to its own nature.

The nature of literature is itself the subject of endless debate, and it may well be impossible to establish for it anything like a final definition. In describing literature, or poetry, Wordsworth emphasized the importance of "feelings"; Arnold specified that it be "a criticism of life"; Horace saw it as simultaneously "sweet and useful." Other commentators, in different ages, different lands, stressed other values, but in their discussions the same ideas tend to appear, albeit in shifting relationships. And these ideas lead irresistibly, I think, to certain firm conclusions.

PROBABLY the most basic of these conclusions is that the significance of the literary work lies in the total experience it conveys. Form and content are indeed inseparable, are merely different aspects of a highly complex unity. What the art work "says," therefore, is what it is. To extract any element from the imaginative totality, to remove it from its relation to the other elements of that totality, is almost necessarily to distort it.

It must be remembered that the communication of the literary work is experiential—of a different order from abstract, propositional statement. When the "data" of the art work—characters, situations, problems—are disentangled from the total experience for the purpose of moral scrutiny, they are in danger of being judged without the esthetic context which gives them meaning. This is a caution the enthusiastic moralist is likely to forget.

Even in the realm of ideas or values, this organic unity of the work of art makes non-artistic judgments extremely difficult. If extracted "statements" or "messages" are not adequate or reliable expressions of what the artist "says" in the total imaginative-intellectual-emotional construct, it is not easy to decide, on the basis of such "messages," that what he "says" is good or bad, moral or immoral.

Furthermore, still in the area of values, the question

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of what the writer "professeth" is made additionally complex by the unique nature of the artistic process. The artist does not simply illustrate or flesh-out a thesis; his activity is one of exploration and experimentation, carried on in a visioned world of what is and what might be. Insights and attitudes may be perceived in his creation pitted against their opposites, with the artistic interest centered in their conflict. Thus the presence, even the apparent "profession," of any particular ideas may be only a part of a large artistic strategy. The moral judgment here is, again, immensely difficult.

All this is not to suggest that the truth or values of the literary work can not or should not be discussed. Quite the reverse. More or less adequate "statements" can be extracted from the work, although they can hardly be simple, can hardly be without large qualifications and reservations. Moreover, these "statements" can and must be used to test, clarify and even to make judgments on the work in terms of extra-literary standards, moral or otherwise. But this is a process of great delicacy, requiring first of all a full response to the artistic demands and then the nicest kind of analytical procedure. Most of all, of course, it must not be forgotten that the "summary" or "paraphrase" we have developed, no matter how carefully phrased, will never be fully accurate.

While it has been said, scoffingly, that no one was ever corrupted by a book, this is only in some technical sense true. Evil, like beauty, can be said to be in the eye of the beholder. Furthermore, this argument runs, even admitting that art possesses some sort of capacity to influence human behavior, this capacity is merely one of innumerable such elements in the human situation. Compared to the influences of family, friends, social environment and the like, the influence of art is minor, according to this view, and where evil conduct or the development of false values may be discerned, they are attributable primarily to these other factors, not to any artistic experience.

But these arguments contribute ultimately only to a confusion of the problem. It is unquestioned that books can inspire—do we not speak of books that "changed my whole life?"—and if we admit a power to influence in one direction, it would seem, we are forced to admit a power to influence in the other direction. For all its difficulty, then, the moral judgment of literature is by no means irrelevant or invalid.

SAYING THIS, however, brings us only to the threshold of the difficulty. For, as the foregoing remarks have attempted to demonstrate, the relation of morality to literature continues to be one of the cloudiest and most controversial concerns of the esthetic theorists, if not of the moralists. It is also, I should say, one of the most interesting and rewarding.

Unfortunately, as we encounter the moralistic judgment of literature today, it seems often to have been made with no awareness of the complexities involved, little appreciation of literature's function, scant knowledge of its techniques. Works of art are condemned, too often, on the basis of a scene, a character, a concept, a style, with no attempt made to see these as functioning parts of an esthetic whole. On the other hand, the absence of overtly "offensive" language, themes, etc., can equally often win approval for works embodying philosophies that are morally (if not sexually) questionable in any thoughtful Christian outlook.

What is perhaps most regrettable about this situation is that it cheapens both morality and literature. A morality of literature conceived of in such crude and narrow terms—standing or falling on slogans and details—seems either childish or hypocritical. Further, its application to literary values demeans them to the same degree.

A serious and knowledgeable analysis of a literary work in terms of moral value is much to be desired, and it is all that is necessary to dispel the notion that morality has no relevance to literature. It will also dispel the perhaps even worse notion that the Christian moralist is automatically the enemy of literature which is serious or difficult. Rather than enemies, of course, morality and literature are inseparable allies.

Nevertheless, for this alliance to be productive, the moralist who turns to the judgment of literature must be as competent a student of art as he is of morality. He must be aware that he is dealing with a highly specialized, finely organized human discipline, one whose fundamental nature remains obdurately mysterious. As he makes his judgments, the moralist must be aware that he is doing so in the face of inevitably imperfect understanding, and on the basis of reasoning which must include a great many suppositions, contingencies and even doubts. Before such an array of limitations, it is the brave man who will pretend to have encompassed the problem in any simple formula. It is not the wisest man who will see his moral judgment of the literary work as more than what it is—a speculation on a difficult, shifting, mysterious interchange between artist, art work and reader. And it is not the most charitable or most prudent man who will hurl anathemas on the basis of so tentative a judgment.

However one defines it—disinterested contemplation, the celebration of truth, the expression of wonder before the beauty and mystery of human life—art is one of the highest human goods. Man needs it, today in the Mechanical Age perhaps even more than ever before. It deserves to be encouraged and supported, not misunderstood, threatened, hampered, even in the name of morality, as it struggles to perfect itself, as it illuminates and reverences, in a way no other human activity can, the uttermost dimensions of our exiled state.

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The Amen to his country
voiced by Father John LaFarge

American Retrospect

by GEORGE N. SHUSTER

"I AM NOT calling for an act of contrition . . . only for an examination of the liberal conscience, whether there may not be more meaning in the theological affirmation for human freedom itself than is commonly supposed." The words are those of Father John LaFarge, for whom we have during many years been as grateful as other people are for the Bill of Rights, a college education, or sunshine in Florida. This unfalteringly priestlike Jesuit, who makes images rather than epigrams and gives his anathemas effectiveness by understating them, is an American who can say Amen to his country precisely because he realizes anew every morning that the history of God's love for man happens to be the only history which continually repeats itself.

His latest book (*An American Amen*. Farrar, Straus. $3.75.) suggests that the "examination of the liberal conscience" is long overdue. It may well be that the average citizen will not consider this an enterprise of major importance. To propose it, however, is to stake out a watershed in the national history, or at least that part of it which is concerned with the religious life. Watersheds mean change, and change there has been. This becomes apparent to me if, with the requisite apologies, I contrast Father La Farge's life with my own. He was a boy whose father may well have been the most brilliant American artist of his age; who spent a good deal of time in Newport, then the favorite showplace of society; who studied at Harvard and was attentive to the great men teaching there; who then decided to become a Jesuit; and who subsequently espoused all the good causes which a student of such matters could list.

I was a boy born to not very affluent American parents, for whose ancestors in turn the United States was a place of refuge from Germany; who was educated for the most part according to the German tradition; and who eventually was brought, somewhat against his will, to realize that German Jesuits had probably found the answers to many human problems. Had I lived in Germany or Austria, I should probably have caused no excitement whatever as a disciple of Grabmann and Guardini. In the United States I became a "Catholic liberal"—the adjectives were frequently transposed—and when I passed a good many people walked over to the other side of the street. It was sometimes a bit lonely. But the wonderful thing was that Father LaFarge was on my side of the street.

The street? Well, over there were the Senators of yore, with gold chains bestraddling their vests, captains of industry with dimes galore in their pockets for the less favored among men, university professors suspected of breathing in daily drafts of Evolution and other miasmas, and journals which tied Chinamen up in their pigtails and embalmed the Negro with Little Eva. Everybody hated Wall Street, many of us were crucified on the cross of gold, and pretty generally we Catholics rubbed the older citizenry the wrong way by reason of our brogues, our poverty and a habit of showing off our vices in broad daylight. But it was the quintessence of the Catholic life to be loyal to the words which said that this was God's country, right or wrong. If the glow of Christmas often did not last very long, alas, that of the Fourth of July did.

THIS WAS no doubt as natural as anything could well have been. We were coming up the hard way, and all the growing pains of a new nation ached themselves out in our bones. In New England Emerson asked young men to be generous to "the Negro, the Irishman and the Catholic." This was as wise and charitable as anything he ever said—indeed, I have always believed that Emerson thereby proved that he cherished "the theological affirmation" underlying human dignity and freedom. But we simply had to demonstrate there were no better Americans than we.

When I was a young man living in the Minnesota Iron Range country, they used to smuggle in carloads of Catholic biceps attached to hearts and brains to work for practically nothing. There were railroads which got themselves built with the help of thousands of Mexican backs that slept on floors when floors could be found. And all of them, or nearly all, were Catholics. But when we thought about this (which was seldom) we took refuge in a hierarchical ordering of newcomers, in which our particular breed was al-

Mr. Shuster, President of Hunter College, was managing editor of The Commonweal from 1926 to 1938.

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ways on top. In my part of the world, Germans despised the Irish until the young folks married each other. The Poles went into their own stockades and locked the gates behind them. As for the Italians, we had a term for them and we let it go at that.

In all honesty, it is necessary to say that the Church did not emancipate us from what is implicit in the chronicle, thus outlined. The "liberal conscience" came to our rescue. Let me confess that as a boy, in the company of one of the mouthpieces of that conscience, I once carried a wee bit of explosive (probably very harmless) during a strike in which at least two thousand Catholics were arguing for a bare minimum of a living wage. Then we got Monsignor John Ryan and Phil Murray and George Meany and we were in town. But in other ways we continued to prove that we were for God's country and the devil take the rest of the world. As a result of a few eloquent clerical broadcasts, we prevented this country from joining the World Court. We kept up a continuing mutter against every other international organization, reaching dizzy heights of clamor when the Junior Senator from Wisconsin rode to the nation's rescue. Or when UNESCO, the servant of education, science and culture, appeared on the scene. What a dose of the irony which colors the bloodstream of history there is in the fact that the present Holy Father was the Vatican's first accredited representative to this organization, and that now one of his staunchest lay friends is its Director General!

Similarly, it took us a long time to realize that most of us were in the labor movement and proud of it. The underlying reason was that, quite naturally, those of us who had won out in the scuffle for success never had a real chance to enjoy the triumph. For the old doctrine of competition and devil take the hindmost refused to work just as our immigrant groups had made the best they could of it. Along came the worst depression we had ever seen and the label on the medicine for it was the New Deal. It was bitter and expensive medicine for those who had to pay—who had something with which to pay. Taking it meant boarding up the glorious houses in Father LaFarge's Newport and turning mansions on Fifth Avenue into apartment houses. Human nature would be something else if the "revolution" had not been bitterly resented. But after a while the upheaval ended in the greatest tide of prosperity the world has seen, and the folks who sulked still thinking of the thirties sounded more and more like the phonograph records of that period.

OF COURSE the "liberal conscience" did not bring about transformation singlehandedly. Mighty social forces aided and abetted it: rising population figures, increases in productivity and, one is sorry to say, wars and armament rivalries. Even so the American Liberal belongs in our hall of fame. He is likewise the scion of people who never had much use for us. Father LaFarge is quite right in surmising that he doesn't even now. To the Liberal the mounting numbers of those who genuflect before the Blessed Sacrament, send their children to parochial schools and march in Holy Name Society processions are omens of calamity. But again, as Father LaFarge says, he must now face the fact that building urban communities which will be things more appealing than census figures or names in the telephone directory is our big job. It cannot be tackled successfully unless there is an understanding between the "liberal conscience" and Catholics.

Confronting that fact always means more effective participation in discussion and as a necessary corollary better training of the mind. Beyond that, it implies educating the social conscience in unselfishness. To me it seems that the prognosis is in some respects favorable. Let us go up the scale of values. The social sciences are far more adequately taught in Catholic schools than they once were, the religious press is generally more reputable, theological writing is in part far superior, and pastoral care is doubtless very much improved.

To be sure, Catholic intellectuals who relish exercises in humility will find, if they read and compare, that the *Catholic World* of the original period scaled heights we should not now attempt. Nor does one hear a voice like that of Archbishop John Ireland—though he may on occasion have said this or that mistakenly. We live in an era of mass culture and of means to create it, and its effects rub off on us all. They leave marks in terms of conformity and non-conformity alike. David Riesman is correct—young people are less likely to espouse radical social doctrines than they once were. But many of them, having been television teen-agers, think "Hamlet" funny and Chaucer insufferably highbrow. They are more prone to come home at three in the morning, and less given to toss litter into the receptacles provided by the Sanitation Department. It is hard for the Church to ascend the scale of values while the general trend is downward.

I AM, however, persuaded that Father LaFarge has put his finger on the crucial point when he says that rationalism has now become scientific rationalism. That is, Ben Franklin the Deist has been superseded by John Dewey and Bertrand Russell. When I try to summon up precisely what science meant to people who grew up when I did, the only things which come to mind are the wrangle about Evolution, astronomers who talked about Halley's comet, and agricultural experiment stations. The physics we studied was solidly Newtonian, and about chemistry I learned practically nothing save that on the Notre Dame campus Father Nieuwland had singlehandedly dis-

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covered Lewisite. The world picture has since changed so completely, awesomely, that a man of my generation can only feel he is guided onward by a company of magicians.

Slowly the scientist has forced us out of the matrix of Nature into the mold of cosmic abstractions. The mass culture dedicated almost exclusively to entertainment is uneasily aware of this, and also of the fact that Religion is the counterforce. While Science is inexorably driven to specialize, the culture also makes of Religion a "special subject," and not (as was once the case) a vital part of the *studium generale*. The terrible danger is that the average man may in large measure lose his freedom because the laws governing most of what is happening to him are laid down by those who alone have access to the arcana of scientific knowledge. This is what has already taken place in Russia, where a few people rule sternly not because of things Marx said but because Science is good for what ails you. What a sardonic finale to a century of the Communist Manifesto it is which ushers in the mass expulsion of Jews from Russian-dominated territories and Mikoyan's plea for free trade with the Capitalist Gehenna! Then a man's nostalgia for liberty may become a disease for which Religion supplies the antidote. It is that which rescues the personal human being in an impersonal world.

Or there may be no nostalgia. There are signs that the "liberal conscience" is troubled by this possibility. For who can question the evidence that the mass culture created by social progress weakens rather than strengthens the lust for freedom? And who can easily doubt the wisdom of what Father LaFarge writes at the end of his book:

"Human unity, like human peace, is correlative—cannot be achieved by any one master stroke. It cannot be accomplished by sudden and spectacular 'change.' It must be a growth, not an instantaneous realization. It must be built up through the hard labor of decisions, great and small. The growth of this vast body of decision, among mankind as a whole, corresponds to the growth that each decision works in the life of the individual person."

Well, Science now brings about the "changes." It cannot make the "decisions" by which human unity in freedom and peace can be achieved. These things most of its great servants know. Religious men, in their deepest moments of perception, realize them also. It would not be too astonishing if the Liberal likewise learned them.

EDITH SITWELL'S BAROQUE REVIVAL

Dame Edith's Art

by BETTE RICHART

ALL POETS ARE signs which shall be contradicted, but Dame Edith Sitwell is that even more than most. Protesting (though she might not call it that) David Daiches' review in the New York *Times* of her recent anthology (*The Atlantic Book of British and American Poetry*. Atlantic-Little, Brown. $12.50) she writes to the editor: "He must expect me to be exasperating. It is terrible to find oneself a solitary, highly unpopular electric eel in a pool peopled by worthy, slightly somnolent flatfish."

This line is as fascinating technically as psychologically; what Dr. Daiches refers to as her "concentration on vowel and consonantal sounds and alliteration" is apparent in even her most casual utterance. As she says, she is a poet, it is part of her job. Poetry to her is incantation, "beating time, time, time to a sort of runic rhyme," and her significance as a critic lies in her necessary reminder of the bardic function. The little old lady who wrote to the *Spectator* furiously inquiring "Of what do Miss Sitwell's poems consist but words, words, words!" was mistaken in more than the obvious way. Poems are made of words, but only in the sense that little boys are made of puppy dogs' tails or (even more debatably) little girls of sugar and spice; Dame Edith's own poems, as well as her favorite poems, are sounds above all. God pity him who having ears to hear, does not hear—or will not.

No one can justly appraise an anthology. It is a mirror of taste as no other kind of book can be; the level of taste of this particular anthologist being what it is, one affords oneself the pleasure of seeing it flower. Univac cannot anthologize, though it has all sorts of language tricks, and can translate "The spirit is willing but the flesh is weak" to "The whiskey is agreeable but the meat is feeble." One sees that the functions of poets and mathematicians are hardly interchangeable; pos-

Miss Richart, a frequent contributor to these pages, is an American critic and poet.

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sibly figures cannot lie but words can and do, and sometimes a handful of words which do not falsify can make of a joke a truth. Dame Edith's unrelenting awareness of the word as such, the word for its own sake and then for art's, has led to several happy surprises in her rich, and expensive, collection.

She says it is "a collection of fine poems, not a history of poetry," thus disarming criticism, defending the conquest of David Jones over Edwin Arlington Robinson, the omission of Browning, the lavish selection from the work of her talented brothers, and "all things counter, original, spare, strange." I'm all for it. An anthology is not a handbook, but a digest of remembered pleasures. It is not, or should not be, a didactic project, but an unabashed declaration by an expert that he knows what he likes, and this is it. From the poems and the brief critical essays scattered through the book, Dame Edith herself emerges.

TRACES OF her conversion are evident, one feels, in the selection of anonymous early religious poems, which is superb, and makes available several fragments of masterpieces leading to "I Sing of a Maiden" (of which she says, "To create a little flower is the labor of ages"). Or perhaps her reading in this field was itself the operation of grace which led to her conversion: either way, no poet I can think of is today so well equipped to evaluate religious poetry, which, at its best, has always linked the simplest feelings to the most sophisticated techniques, from the makeless maiden to the gold-vermilion windhover.

The ballad selection too is lavish, though (inevitably) traditional enough; Donne's "Extasie" will not be found (but do we need more copies of it?) and in modern poetry, everyone will bristle with disagreements. She gives short shrift to Emily Dickinson (as I would) but pages to Roy Campbell, who has nosed out some of his betters. Millay comes up with two sonnets, not the two I'd expect to find either, but again de gustibus. As she herself says: "I am told when ignoramuses express their feelings on the subject of poetry 'everyone has a right to his opinion.' If so, experts have that right."

Two basic Sitwell attitudes emerge clearly in the critical fragments which spice this collection. One is a basic mistrust of the attitudinizing of the man in the street. "It was about this time"—in Victorian England —"that a frightened rush began among the minor versifiers to conform to the mind of the Man in the Street, to provide simple vehicles for his simple thoughts and scratchy cotton gloves to protect his hands from the touch of reality. But 'poetry should speak above a mortal mouth.' " And in her comment on Marlowe she says "We do not tell the work of a poet, in any case, so much by the use of imagery as by something inimitable in the gait." This is the key to her critical theory, to the fanatical finesse of her own sound techniques, which often produce a masterpiece of music, and sometimes a more theatrical excitement.

I am thinking, of course, of that splendid experiment *Façade,* in which, Sir Osbert said, "my sister enjoys herself as a virtuoso." As long ago as January, 1923, this amazing lady read through a mask whose mouth was a megaphone poems written especially for this experiment, with music by William Walton. To understand her poetic theory, it is more important to hear her recording of *Façade* than to read her long, very technical and, sometimes even to a poet, boring introduction to her own work. *Façade* is ample evidence that the proof of a poem is often, if not always, in the hearing. I know one line in English which constitutes a total poem: "Sir Beelzebub called for his syllabub." I don't think anyone else could possibly have written that line, and that kind of uniqueness is not lightly bought. In art it is always bought by technical excellence, nothing else.

THERE ARE few human enterprises where whimsy and taste are so delicately balanced as in *Facade.* Even "Alice in Wonderland" is not quite beyond the Disney scope, but he could not translate Sir Beelzebub, black Mrs. Behemoth, Daisy and Lily, lazy and silly, without changing their essential character and making them unrecognizable. His medium could not say that "Hell is just as properly proper/As Greenwich, or as Bath, or Joppa!"

When I hear the word whimsy, *Façade* immediately comes to mind. (Noel Coward walked out on its first performance—a tribute many may envy.) I am allergic to whimsy of situation, so I kept wondering why I linked *Façade* to the word with such delight. I have decided why: what magicians can do with mirrors Dame Edith can really do with those vowels and consonants of hers (she has convinced me that they are her personal property). The whimsy of "Indianapolis and the Acropolis" lies not only in the absurd antonymity but in the sound. Cocteau once referred to some of his own work as "the poetry of childhood overtaken by a technician"; it is a statement eminently true of *Façade.*

In the new anthology her own work is so scantily represented (a most unfamiliar form of humility) that I returned to "The Canticle of the Rose" to see what might be there. There are few poets of the unabashed symbol: Frost and snow, Yeats and the rose, Sitwell and fruits and jewels. The peach, the strawberry, the greengage, the nectarine become jewels breathing fragrance; one sees kaleidoscopes of periwigged figures dancing; "the aged Countess of Desmond meeting her death at the age of a hundred and forty years, falling from an apple tree"; small ghosts peering from a forest of leaves carefully made of emeralds. One hears, in her own phrase, "echoes of elegances lost and fled." And then she appears as a one-woman baroque revival; no im-

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portant poet of our century improvises so brilliantly with the methods of the seventeenth.

The Spanish barroco, the large irregular pearl almost (but never quite) bursting into fragments at one point, became the eloquent symbol of the baroque technicians, from El Greco in painting to Christopher Wren in architecture; from Purcell, Scarlatti, Monteverdi in music to Fielding, Swift and Molière in literature. One can see the effects of all these "elegances lost and fled" in "The Canticle of the Rose." One can see Dame Edith as a refugee from Molière, dancing to a polka composed especially for her by Scarlatti, or traveling with her adored brother Sacheverell to view the masterpieces of German and Spanish baroque art.

She derives from that age of glory which Gilbert Highet refers to as "the age of the organ, when the counterpoint of Bach built an invisible Versailles to the glory of God." Some critics have defined the baroque method as "intelligence pushed by fancy to a bizarre extreme." Others have emphasized the interplay of emotion with its disciplines.

Cocteau might have been speaking of the baroque (or again of *Façade*) when he said: "Beauty, gaiety, sadness without romance are suspect." Mr. Highet has explained the difficulty of the old lady who called Dame Edith's poetry words, words, words: "Poetry written by scholars has this inevitable weakness, that even when it is good it creates a feeling of discomfort and even resentment among those who are not classically educated." It is all the more remarkable, then, that this conscious aristocrat, this bizarre yet classical intelligence, has accomplished something that she said could not be: she has fused the fire of heart and mind.

IT IS A LONG road from Sir Beelzebub and his syllabub to "The Canticle of the Rose" (its roses are the wounds of Christ) and the simple lines that speak of mystical suffering:

I cry of Christ, Who is the ultimate fire

Who will burn away the cold in the heart of Man.

This most terrifying of the forms of coldness has long preoccupied her. She could not have been looking for a complacent security, since every serious artist must spend his life in conscious flight from it, but she joined the Church, I should think, for the best of all possible reasons: "that she might weep for those who die of the cold." To weep fervently, but not falsely, for those who die of the cold, is the poet's task more than any other artist's; it is the task which links him so intimately with the saints.

A rainbow shining in the night
Born of my tears

is the key to her personal mysticism. With this knowledge one can see that in many early poems, her conversion, then gathering force underground, is prefigured.

In that terrible poem "Gold Coast Customs," the fires of God, she says, go marching on, and they are the fires of vengeance. The poem is dedicated to her friend Helen Rootham, during whose long final illness she sacrificed her own life that she might serve her. As usually happens when the capacity for sacrifice is great, there was a lot to sacrifice; her brothers wished her companionship on frequent journeys, but she stayed with Helen. There are probably few needs to which she has replied "I have my own life to lead"—but undoubtedly there were many invitations.

True humility takes all the forms of Merlin to win its case; Dame Edith's, like Marianne Moore's, is manifest in elegance. For Henry James, mediocrity was not a question of intellect at all, but of capacity for sacrifice. Paradoxically, in an artist whose comic invention can reconcile Venus with the ape, the same nobility simplifies the motives of life. It will be a great day in the morning when this Dame of the baroque interior castle writes of the ways to know, to love and to serve God. Long before Dylan Thomas, she said "My poems are hymns of praise to the glory of life"; celebrant of its absurdities and beauties from periwigs to pomegranates, she warns us wittily against ourselves, exposes us to love. Real love destroys the cliché (one suffers too much to win it), so that one may speak the profundities without embarrassment. That is the secret of Dame Edith's very personal art.

CASSANDRA

Sit upon the floor with your back against
the door of this tapestried room
and look through the crinkled window
at the sun.
Count it. Eat the pages of a book
on birds—the dove, the pelican, the phalarope
and the mocking bird.

Do not curse the manager of this lonely hostel
where the honeycomb is shadow
where all is white and whiter
and sanitary maids in uniforms without a seam
lock the doors with cruciform keys; but laugh
laugh at the sunlight in your eyes.

See through the window how the crazy tree
writhes its arms and tries to grasp the clouds.
See, if you can with the sunlight in your eyes,
how it reaches for the heavens as if it did not
know.

Sit upon the floor with your back against
the door of this tapestried room and watch
the silly bird in the tree,
a dove nesting in the writhing arms.

See it, if you can, with the sunlight in your eyes.

JOHN L'HEUREUX.

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OPEN AND SHUT CASE

IN A RECENT issue of the *National Review* Willmoore Kendall had an article that came to grips with a question which has often been blurred or coolly ignored in the controversies of the past decade. Mr. Kendall and the *N.R.* editors were quite clear about what he had in mind. The article was headed: "Do We Want an Open Society?—Does our Constitution oblige us to tolerate ideas and minorities which may destroy us? No, says Mr. Kendall, and that interpretation must be fought." That was laying it right on the line, wasn't it? In one sense, it represented progress of a sort, for Mr. Kendall asked the right question and spotlighted a basic disagreement.

It is Mr. Kendall's belief that loyal Americans are not only entitled, they are duty-bound, when they identify an emergent minority whose beliefs and intentions they deem utterly objectionable, to use the powers of government to strike at that minority—"in order to serve notice on it that they do not intend to tolerate its continued existence."

In our latter-day national debates about Congressional investigations, loyalty-security programs, etc., he recalls, a large and articulate group of Americans flatly argued that "under the Constitution every American enjoys a right to think and advocate what he pleases, and to hold otherwise is to misrepresent the basic character of our constitutional law." Persons who argued this way were woefully wrong, he thinks, but their influence was so dominant that even the apologists for Senator McCarthy and ardent supporters of the loyalty-security program were misled by them: the inquisitors and their supporters "forgot that they were proscribing a minority, forgot that they were affirming an American political orthodoxy, and fell into the habit of describing what they were doing as merely an attempt to forestall the violent overthrow of the United States government." (One thinks here of Sidney Hook's tidy answer *Heresy, Yes—Conspiracy, No.*) In accepting the Hook thesis, even the sterling patriots of the right wing played unwittingly into the hands of the "open society" advocates and helped to confuse the issue. For, says Mr. Kendall, there is an American orthodoxy and the free society of the United States can not be an "open society"—that is, legally tolerant of all ideas and opinions—"save at the unjustifiable risk of ceasing to be itself."

In the interests of freedom, Mr. Kendall would keep the door open *as wide as possible* (his italics) but not all the way. Some beliefs are clearly incompatible with the American society's "way of life, with its deepest beliefs about God and man and society, and finally with the business it is at." Those who say everything may be discussed in the U.S. are simply wrong. Says Mr. Kendall: "A free society . . . has underlying commitments—to Truth, reason, good manners, human dignity—that it cannot possibly pause to discuss, because in doing so it would deny its own foundations."

So there you have it: The free society of America is not, and was never intended to be, an "open" society; however tolerant it might be in the interests of civility, its doors are firmly closed against extreme political, philosophic or religious "heresy." Such heresies are to be judged by an American "orthodoxy." The thinkers of heretical thoughts and the proponents of heretical ideas may be justly "proscribed" by governmental bodies; in some cases it may be a duty to proscribe them this way, not only for treasonable acts—as Professor Hook argued—but for what they have thought, published, or advocated.

Some misled Americans have felt that governmental activity of this kind is forbidden by the Bill of Rights. Such people have misread the Constitution. They have taken it too literally. "Any who try to read it in terms exclusively—or even primarily—of its express language . . . necessarily miss the point of it." These misled Americans have mistakenly argued that there is no American orthodoxy legally binding on all; more especially, because of their fundamentalist approach to the Constitution, they have been betrayed into believing that governmental authority may not be used to enforce the doctrines or dogmas of anyone, including those commitments "to Truth, reason, good manners, [and] human dignity" which are shared by the majority of Americans. It is false to believe, as so many do, that in America the dissenting minority can find its final protection in the Constitution. Indeed, properly read, the Constitution supplies the majority with the authority it needs to "proscribe" society's heretics.

There you have it, all right.

Mr. Kendall's article was not long. As it was, he said a great deal, but I hope he will soon get around to spelling out the details of the American orthodoxy to which all are bound. The only hint of it in the article is that wondrously vague reference to Truth, reason, good manners and human dignity. But we are going to need something more specific than that when the time comes around to shut doors. Perhaps some kind of Americanist *Credo* can be worked out, after the ecclesiastical fashion. Let us hope that the *National Review,* already celebrated as a sanctuary for Truth, reason and good manners, will supply us with the *anathema sit* list to be derived from it. I for one would like to know what I simply must believe if the door is to remain open.

JOHN COGLEY.

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BOOKS

FOR BROTHERHOOD

This *Books for Brotherhood* list includes books of general interest in the field of intergroup relations published during 1958 and late 1957. The books are chosen from among the many published during the period not for the information about any particular religious group, but because they do most to promote understanding among various groups. The list is the result of unanimous agreement by a representative committee with wide experience in evaluating books, on their recommendations of the best in the field, for children, young people, and adults.

ELIZABETH D. NORRIS
Librarian, Paula K. Lazrus Memorial Library, NCCJ

ADULT LIST

Selected by . . .

KATHERINE L. O'BRIEN, *Principal Librarian, Donnell Library Center, The New York Public Library. (Chairman)*

JAMES FINN, *Associate Editor, THE COMMONWEAL.*

ARTHUR GILBERT, *Director, Department of Interreligious Cooperation, Anti-Defamation League.*

J. OSCAR LEE, *Director, Department of Racial and Cultural Relations, National Council of Churches.*

JULIUS MARK, *Senior Rabbi, Temple Emanu-El, New York.*

DORIS VIACAVA, Reference Librarian, Iona College, New Rochelle, N. Y.

This selection from the complete list is presented by the publishers named below

ADULT LIST

The Edge of Tomorrow, by Thomas A. Dooley. Farrar, Straus, $3.75.

Six young Americans embark on a medical mission to Laos in Southeast Asia. Only five miles from the border of Communist China, in a country where there is one doctor, they discover the immensity of their task in helping a disease-ravaged populace.

The First Ten Years: A Diplomatic History of Israel, by Walter Eytan. Simon & Schuster, $4.00.

In a non-technical account of the first decade in the life of this new state, the Director-General of the Foreign Ministry gives the reader a you-were-there insight into contemporary history and into the minds of the men who were instrumental in shaping it.

No Frontiers to Learning: The Mexican Student in the United States, by Ralph L. Beals and Norman D. Humphrey. University of Minnesota Press, $3.25.

The social and cultural experiences of the Mexican student, examined before, during, and after his stay on an American campus, showed that the student exchange program, an experiment in cross-cultural education, should do much to increase the good-will relations between the United States and Latin American countries.

Patterns of Faith in America Today, edited by F. Ernest Johnson. Harper, $3.00.

This symposium, in which two Protestants, a Catholic, a Jew and a humanist discuss elements of belief and knowledge in their respective faiths, is a real contribution to an understanding of what is involved in a pluralistic society.

Reflections on America, by Jacques Maritain. Scribner, $3.50.

The noted French philosopher, who has made the United States his home for almost a quarter of a century, gives us his penetrating views of American life and culture. Tolerance, fellowship, labor-management relations, and the race question are among the topics he discusses.

Tender Warriors, by Dorothy Sterling and Donald Gross. Photographs by Myron Ehrenberg. Hill and Wang, $1.50.

Many pictures, with on-the-spot interviews, dramatically record the effects of the desegregation process on those most directly involved—the children, Negro and white, North and South.

White Mother, by Jessie B. Sams. McGraw-Hill, $3.95.

A heartwarming, moving tale of a white mother who befriended two little Negro girls, giving them love and material help, and later made possible their education for a profession, one to become a teacher, the other, a nurse.

The Whole World, Stranger, by Virginia Moore. Macmillan, $5.50.

Adventures and misadventures, people and places, art and religion, make up a world tour through Europe and Asia. The author's concern for the human, rather than the political, unity of man convinces the reader that, in truth, "The whole world, stranger, is one country."

Yonder One World: A Study of Asia and the West, by Frank Moraes. Macmillan, $3.75.

A distinguished Indian journalist compares East and West, pointing out scientific and technological differences, and appealing for Western understanding of Asia's problems.

Loom of History, by Herbert J. Muller. Harper, $7.50.

Historical documentation of East and West civilizations in Asia Minor—Greek, Roman, Byzantine, Islam, and the interplay of these changing cultures upon its historical development.

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CHILDREN'S AND YOUNG PEOPLE'S LIST

Selected by . . .

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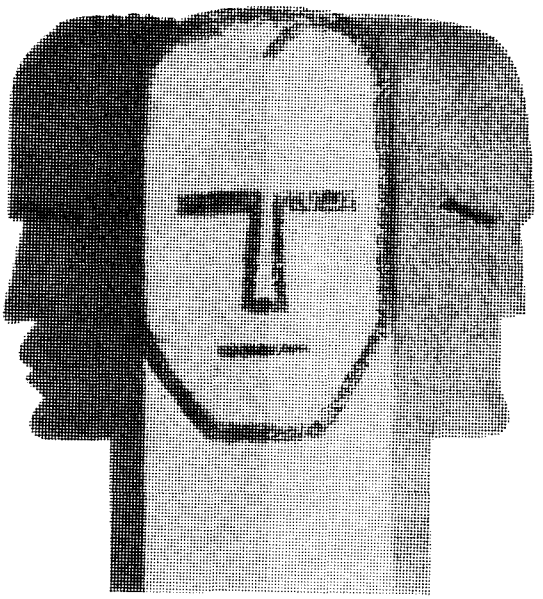

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CHILDREN'S AND YOUNG PEOPLE'S LIST

Behind the Zuni Masks, by Van Gendron. Longmans, Green, $3.00. 11-14.

Members of a Boy Scout troop achieve deep respect for Indian culture through their serious study of Indian life for an extensive group project.

Border Hawk: August Bondi, by Lloyd Alexander. Farrar, Straus, $2.95. 11-14.

A great American who fought to keep Kansas free from slavery, as he had fought for freedom in his native Vienna. He kept his devotion to his Jewish faith, and lived to become his town's most revered citizen.

Israel: New People in an Old Land, by Lily Edelman. Nelson, $2.95. 12-14.

A picture of Israel as a haven for the oppressed Jews of the world, and its responsibility for their resettlement—a picture which significantly rveals Israel's perilous position as a bulwark of western civilization in the Middle East.

Ride Like an Indian! by Henry V. Larom. Whittlesey House, $3.00. 9-11.

Sam, Indian chore boy at a dude ranch, volunteers to teach Jerry how to get the most out of the old Indian horse, Applesauce. The boys become friends and blood brothers, and when Applesauce wins the race, Jerry is adopted into the tribe in testimony of his contribution to racial understanding and tolerance.

Shadows into Mist, by Ellen Turngren. Longmans, Green, $3.00. 12-15.

Swedish immigrants making their place in the new land —Minnesota in the 1880's—are pictured with insight and understanding.

Sidewalk Statesman, Alfred E. Smith, by William G. Schofield, Kenedy, $2.50. 11-14.

A lively account of the "Happy Warrior's" colorful climb from New York's lower East Side to the governorship of his state, and almost to the White House. Beloved and respected for his ability and integrity, he successfully fought for legislation that opened a new day for labor.

The Story of Albert Einstein: The Scientist Who Searched Out the Secrets of the Universe, by Mae Blacker Freeman. Random House, $2.95. 11-14.

A biography of Einstein that shows him as a simple, lovable personality who continued a life of service to mankind after anti-Semitism forced him to take refuge in the United States.

This Union Cause: The Growth of Organized Labor in America, by Katherine B. Shippen. Harper, $2.50. 12-16.

The development of labor unions in the United States looking forward to a future when labor, management, and government will work together for the common good.

The Twenty-third Street Crusaders, by John F. Carson. Farrar, Straus, $3.00. 12-16.

A coach welds seven hard-bitten youngsters into a basketball team and while doing so, helps them to discover for themselves that sportsmanship, with the right spirit of competition, can change a gang of juvenile delinquents into an asset to their homes and community.

The Year When Stardust Fell, by Raymond F. Jones. Winston, $2.00. 12-15.

When dust from the tail of a comet wipes out civilization as it is then known, the citizens of Mayfield learn that "the only reality consists of human beings trying to solve difficult problems together."

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THE SCREEN

HOW MELO WAS MY DRAMA

ALTHOUGH "Night of the Quarter Moon" takes a commendably firm stand against racial bigotry, the film is really no more than a hopped-up melodrama. Even so, the story almost succeeds in overcoming its contrived situations and ridiculous dialogue. It starts in the present with Julie London as a young bride being stoned in her San Francisco bungalow by teenage hoods and then being yanked off to jail with her irate husband (John Drew Barrymore) and the menacing neighbors. A lengthy flashback then reveals how Julie met John when his brother (Dean Jones) brought him to Mexico to recover from two years of Korean prison and brainwashing. Swimming with Julie seemed to be part of the cure; they fell in love and, John not at all upset by Julie's announcement that she was a quadroon whose grandmother was a Portuguese-Angolian, got married. In San Francisco they were welcomed by John's wealthy socialite mother (Agnes Moorehead) until the newspapers played up stories about the bride and her Negro nightclub entertainer-relatives (Anna Kashfi and Nat "King" Cole). This proved too much for the unpleasant neighbors, the biased police and the domineering matriarch who, in the present, pushes her unstable son into a suit to annul the marriage. And this in turn leads to sensational courtroom scenes.

It is sensationalism which is the keynote to "Night of the Quarter Moon." While its best role is played by James Edwards as Julie's Negro lawyer, and while it manages to make some cogent statements every now and then in favor of tolerance and understanding, Producer Albert Zugsmith and Director Hugo Haas never miss an opporunity to shock the audience—whether it be with sequences built around nude swimming, the vicious stoning or the flashy courtroom hearing. At the end, the unsolved racial issues become incidental to the melodrama.

DRAGGING even more red herrings across its main theme (artificial insemination) is "A Question of Adultery." This English film, perhaps quite by coincidence since it was made earlier, bears remarkable resemblance to the American "Night of the Quarter Moon." Not only does Julie London again play the lead role of the suffering and ever-loving wife, but again she is saddled with a weak, unstable husband (Anthony Steele) who is dominated by wealthy, possessive father (Basil Sydney). When the pregnant wife and her insanely-jealous husband are in a serious automobile accident, she loses her unborn child and the husband becomes sterile. Later, when the father tries to break up the marriage, Julie hopes to keep her husband by having a baby through artificial insemination. She finally wins Anthony's consent, and the two of them go to a Swiss clinic. But after Julie becomes pregnant, her husband sues for divorce on the grounds of adultery. And the film winds up with an exceedingly lengthy courtroom scene that airs the issues, complicates them and comes to no conclusion when the jury decides the subject is too big for them and they cannot agree on a verdict.

No doubt the picture means to be on the side of artificial insemination, but it weakens its own case when the Swiss doctor consents to treat the wife in spite of the obvious reluctance of the neurotic husband; and the script dwells not on the real moral issues involved but on the confused characters whose home life could hardly be described as healthy for adults, let alone children. Although Raymond Stross gave his film a good production and Director Don Chaffey did well enough with the cast, the whole venture is more interested in its sensational subject matter than anything else, and even that is not handled with distinction.

THE JAPANESE, who make a large number of films every year, also go in for melodramas and have now sent one over for our approval. "The Mistress," tells the sad and sordid 1900 story of a very pretty girl who becomes the mistress of a married and middle-aged money lender in order to make life easier for her poor father; it will remind Americans of some of the sad and sordid early-American movies with

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Fanny Ward, Clara Kimball Young, Elsie Ferguson and Alice Brady. Or at its best it may even remind them of early Dreiser novels like *Sister Carrie* and *Jennie Gerhardt*. Its acting, under Director Shiro Toyoda, is good; and its black-and-white photography, with many beautifully-composed scenes, is lovely to look at. And so is Hideko Takamine as the rather pathetic heroine who gets talked into an unpleasant position but soon finds that the love-nest her master set up for her has become only a gilded cage. She is disgraced not only because she is a mistress but also because the man is both married and a usurer, and when she is attracted to a young medical student she realizes the hopelessness of her situation. In spite of its obvious, the-price-she-paid plot, "The Mistress" has some interest as a period piece and as a study of mores in another country. I cannot, of course, vouch for its accuracy, any more than for that of "Nellie, the Beautiful Cloak Model."

PHILIP T. HARTUNG.

OF NOTE

THE CHURCH IN AMERICA

IN THE JANUARY, 1959, issue of *Worship* (Collegeville, Minnesota; $3.50 a year), Father Neil P. Hurley, S.J. writes about Suburbanism and the Church. In the course of that article he discusses certain characteristics of American Catholicism. Substantial excerpts from this portion of Father Hurley's article follow:

If the affinity of Christianity for urban location was marked in the Apostolic Age, it has been no less evident in the history of American Catholicism. Whereas Protestantism saved the reckless frontier from sinking into barbarism, Roman Catholicism has been credited with the Christianization of American cities.

In contrast with English Catholicism which had a definite aristocratic character, American Catholicism was drawn largely from European peasant classes and their descendants. The faith reached America in the sixteenth century through the efforts of European missionaries (mostly Spanish Franciscans and French Jesuits) and spread widely in the mid-nineteenth century with the influx of immigrants. These European Catholics settled in cities in the East and the mid-West. To this very day the American Church has retained its strongly urban character.

The Church has been an urban entity for some hundred years now; it was quite ethnic in the last century and up to World War I, but has been changing gradually with the cessation of immigration in the 1920's. The many new parishes which were built under Cardinal Gibbon's direction to prevent the "leakage" that normally ensued when Catholics went to non-urban centers (e.g., the South) kept the Church close to the people but, in so doing, endowed it with national traits.

Reluctant to shed the garb which their religion had in their homeland, the Catholic immigrants insisted on priests who knew their mother-tongue, as well as on the observance of patron saints' feast-days, and church names with ethnic overtones (e.g., St. Rocco, St. Patrick, St. Hedwig). Nor could one always say in these discussions among the Irish, Germans, Italians and Slavs: "See how these Christians love one another!"

Only with time and with the authority of the hierarchy did the American Church avoid national Churches. The "melting-pot" environment together with the Catholic school system has succeeded in forming third generation Catholics free from national allegiances. In the transforming process, however, the Catholic Church in the U.S.A. has passed from being dominantly proletarian to being quite bourgeois.

Now that one can speak of an American Catholicism it is easy to earmark certain characteristics which must be kept in mind. . . .

Catholics share with their fellow Americans a penchant for "activity" and for pragmatic attitudes which set the Church off clearly from the more cerebral European Church (especially in France). This is not to say that the American Church is not intellectual; it means only that Catholics might incline more to St. Paul's comment about "doing the word in truth" than to his remark that faith consists in hearing. The establishment and maintenance of an impressive network of churches and schools are one obvious result of American Catholic dynamism.

Secondly, the democratic ideology here makes Catholics place a high premium on "participation." That everyone has a voice is a fundamental American conviction. Alexis de Tocqueville in his comments on America noted that nothing is more repulsive to the American in an age of equality than submission to forms, especially those forms which have lost their meaning.

Nothing will alienate an American more quickly than insistence on fidelity to small details only because they are part of a tradition which has remained inflexible to human needs. The obedience of Americans to the hierarchy and their loyalty to the Church has never been questioned. However, an American will indulge in criticism, even of his faith, when it involves a matter that has nothing to do with dogma but with ways of reducing the faith to practice.

In this area, where there is room for human judgment, the argument from external authority is not as impressive as it would be in a land with fewer democratic traditions. For the same reason any hint that the

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lay people must be passive subjects of the hierarchy with no corresponding active role to play may justifiably antagonize Catholics with some notion of Pauline theology and early Church history. Without denying the essential monarchic structure of the Church, American Catholics instinctively feel that perhaps they could contribute toward bringing liturgical practices and attitudes closer to the human ideal as well as to the dogmatic.

If the Christian mystery is substantially that of a divine-human dialogue in which man cooperates freely in God's plan of a new creation, then a more dynamic participation of all (an integral element of the democratic tradition) would not seem to be incompatible with the notion of a kingdom of God and submission to Christ's vicar on earth.

Let us examine another peculiarity of Catholics in the U.S.A. Their relation to non-Catholics is important because of the missionary nature of a Church which tries to incorporate all men fully into Christ and the life of His Church.

The quarrel with American Catholics is not that they are not moral enough; they are too moral, if one judges by their pressuring and protesting. Dogmatic in theory and, often, in application, the average Catholic remains aloof from serious sin but not always aloof from a mediocre, unimaginative moral life.

At least so goes the reproof from our Jewish and Protestant neighbors. Where goodness is so extensive it is usually at the expense of depth. The danger in American Catholicism is that sanctity of a high order may be more difficult due to the prevalence of so much ordinary moral goodness. One Protestant sociologist feels that the traditional idea of a saint comports more with a medieval society where aristocracy existed, but that in a democratic age distinction between classes of sanctity will grow less. Certainly this has proved true with distinctions in wealth.

Whatever one may think of this theory, it seems evident that it is very possible, where religion is conceived solely in terms of ethical and moral norms and not in terms of "new life in grace," that a democratic society might well sound the death knell for sainthood in the Catholic sense. Against this possibility the liturgy can guard; once the Christian mystery is presented in its dramatic impact the notion of sanctity becomes obvious, not as a voluntaristic or semi-pelagian impulse toward perfection, but as a free, creative response to God's inviting plan of "restoring all things in Christ." Unless the American Catholic is plunged in the heart of the mystery, into the central act of worship, the Mass, it will be difficult for him to see how he differs from non-Catholics in a pluralistic society.

As Will Herberg has pointed out, American democracy rests on the common tenets of the Judaeo-Christian tradition. Certainly the moral differences between Catholics and non-Catholics are obvious: the former shun birth control, euthanasia and divorce while the latter, for the most part, do not. But the heart of the mystery, that the Son of God as the head of humanity has died for us and enabled us to share in the divine life of the Trinity, this mystery and its continuation in the sacramental life of the Church is what constitutes the singular boast of the Catholic.

Could it be that we American Catholics have been shouting from the rooftops, not the good tidings, but what would be obvious to all, once the good tidings are understood—namely, moral excellence? After all, scholastic philosophy teaches us that activity follows from being. Once we give Catholics their realization of new life in the Mystical Body, the moral effects will be pretty sure to follow. . . .

BOOKS

Critics' Choices for Catholic Book Week

PHILIP DEASY

NEWMAN: *His Life and Spirituality. By Louis Bouyer. Kenedy. $7.50.* Granted that of the making of books on Cardinal Newman there is, and will continue to be, no end, it is all the more remarkable that any one book can be immediately and unreservedly singled out as a classic contribution. Father Bouyer's *Newman* warrants that accolade. Here is the multifaceted religious genius of Newman, as theologian, philosopher, controversialist, Christian humanist and teacher, presented with a fullness of understanding and sympathy and an incomparable psychological insight into the complexity and difficulties of the Newman personality.

Three Cardinals: Newman, Wiseman, Manning. By E. E. Reynolds. Kenedy. $5.50. Though this book will undoubtedly have added appeal and interest for those who read it as complementary to Father Bouyer's *Newman,* it provides its own independently fascinating evidence that "the history of the Christian Church would have been meager but for the quarrels of persons of apostolic temperament." While apostolic temperament was about all that Newman, Wiseman and Manning had in common, as opposed to vast differences in almost every other respect, Mr. Reynolds communicates the individual greatness of each, as well as assessing the lasting contribution each of them made to the growth of his Church.

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Second in a Series on Modern Religious Beliefs

A remarkably lucid exposition of the essence of Catholic belief . . . and a summary of a Catholic liberal's thinking on such matters as birth control and censorship. The author is Philip Scharper, formerly an associate editor of The Commonweal.

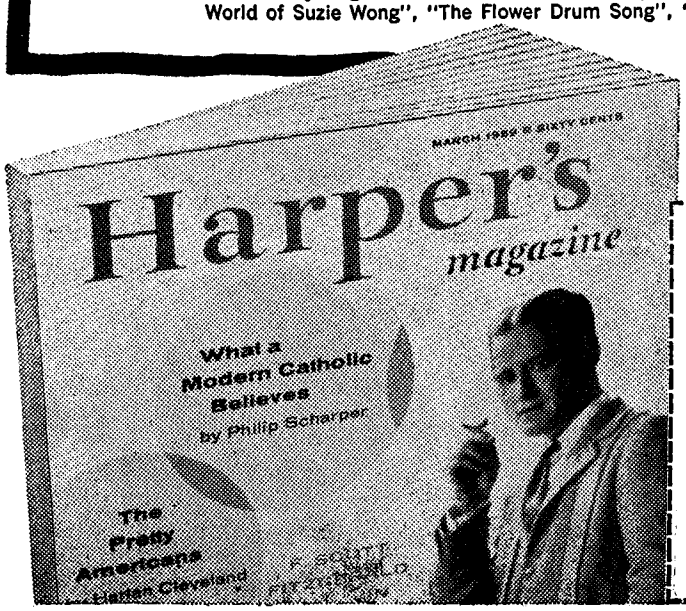
Scott Fitzgerald in Hollywood *by Dwight Taylor . . .* A revealing and touching account of Fitzgerald's last days . . . and of how a beach party given by Irving Thalberg and Norma Shearer later found its way into the short story, "Crazy Sunday."

The Pretty Americans: How Wives Behave Overseas *by Harlan Cleveland . . .* About a quarter of a million American wives are now living abroad with their husbands—and what happens to an air base, an aid program, or a missionary school may largely depend on the way they behave.

The Wall Street Journal Woos the Eggheads *by John Brooks . . .* Once a stuffy market report, it has now discovered both news and culture. As a result it has become the intellectuals' darling . . . has vastly increased its readership . . . and is now the only daily published simultaneously in all major regions of the country.

Waste Not, Have Not: A Clue to American Prosperity *by John Kouwenhoven . . .* Our unique economic system and our kind of democratic society enables America to get richer and richer—achieve more and more abundance—as we grow more careless and wasteful of our wealth.

A Report on the Broadway Season *by Robert Brustein . . .* A brilliant young critic reviews the current plays—diagnosing what went wrong particularly with "The World of Suzie Wong", "The Flower Drum Song", "The Disenchanted", "Cue for Passion" and "JB".



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Thunder in the Distance. By Jacques Leclercq. Sheed and Ward. $5. With "The Ugly American" question now being discussed in various circles, not to mention the other ugliness of Little Rock and massive resistance, *Thunder in the Distance* has relevancy and immediacy. Here is an engrossing account of how a single-minded Catholic missionary met similar problems in twentieth-century, pre-Red China. Father Lebbe, crotchety, intellectually sharp, unstinted in his dedication to his adopted country, is a refreshing and inspiring reminder that in coping with some difficult human situations, "moderation" and "adjustment" are dubious virtues.

The Secular Journal of Thomas Merton. Farrar, Straus & Cudahy. $3.75. On the safe assumption that all Merton fans have read *The Seven Storey Mountain,* this "spontaneous and unrehearsed" diary kept by Thomas Merton while a graduate student at Columbia and later as a teacher at St. Bonaventure can be recommended as an appealing sequel. After a preface that will totally disarm the hypercritical, the journal proper ranges over a large number of subjects, including comments on the poetry of Black, Dante and Dylan Thomas, on James Joyce and Léon Bloy, a more lengthy description of a stay in Havana in 1940, thoughts on war and Kierkegaard, on two rejected novels, on a Holy Week retreat in the Abbey of Gethsemani, and on his apostolic work in Harlem with the Baroness de Hueck, who preserved the diary over the years, and to whom Merton pays a moving tribute in his preface.

ANNE FREMANTLE

THE SUNDAY SERMONS of Great Fathers. 2 vols. Trans. and ed. by M. F. Toal. Regnery. $7.50 each. This is well worth its price—which is saying quite a lot! It's a rich mine of a book, solid ore, with all the burrowing and carting already done for the reader, so that nothing is left but to enjoy, to digest and to profit.

St. John the Baptist and the Desert Tradition. By Jean Steinman. Men of Wisdom Series. Harper. $1.50. Of any book so far written, the best introduction to the Desert Scrolls story. Admirably written and illustrated, it really gives the background of Christianity —the Jewish present into which Christ came.

Mexican Journey. By Selden Rodman. Devin Adair. $6. One of the best travel books *cum* art histories yet written; with enough politics and opinions about life in general to aggravate and entertain any reader!

Worlds Apart. By Tudor Edwards. Crowell. $4.50. Another whale of a travel book: the author goes from monastery to monastery, as a layman, sampling the food and fare of the monks. He shares his adventures, spiritual and temporal, with his delighted readers. Excellent photos and good maps are a great assistance.

The Life of St. John of the Cross. By Crisogono de Jesus. Trans. by Kathleen Pond. Harper. $6. Written by a Carmelite scholar who taught dogmatic and mystic theology at Salamanca, this was given the prize for the best biography of St. John of the Cross during the celebrations of his fourth centenary. It is admirably referenced and documented.

GEORGE G. HIGGINS

THE Functional Economy: The Bases of Economic Organization. By Bernard W. Dempsey, S.J. Prentice-Hall. $9. One of the most scholarly books published in this country in recent years on the reconstruction of the social order according to the principles of the Natural Law as authoritatively expounded by the Church and, more specifically, by Pope Pius XI in his encyclical Quadragesimo Anno. A sophisticated and highly competent professional economist as well as a social philosopher, Father Dempsey succeeds better than some of his Catholic confrères in relating the abstract principles of social ethics to the concrete data (and the technical vocabulary) of contemporary economic research. For this reason he is likely to get a better hearing from the academicians and from members of the business community who are seemingly allergic to aprioristic Catholic writings on the functional economy.

There is this one reservation: I feel that Father Dempsey may have overstated the case against governmental intervention in American economic life (particularly in the field of social security legislation) and that he may have understated the contribution of the American labor movement to the building of a better social order. Nevertheless I recommend *The Functional Economy* enthusiastically as a major work, and one of lasting importance.

Newman: His Life and Spirituality. By Louis Boyer. Kenedy. $7.50. Even if you have read everything else ever written on Newman from Wilfred Ward to Sean O'Faolain, you may find yourself reading Father Bouyer's spiritual biography with the fresh and consuming interest of one who is being introduced to the great Cardinal for the first time. And if the publisher hadn't let the secret out, you probably couldn't have guessed that the book was written originally in French—which speaks very well indeed for the superb artistry of the translator, J. Lewis May, a distinguished biographer of Newman in his own right. Some readers may feel that Father Bouyer, a fellow Oratorian, is too laudatory of Newman and too hard on the Cardinal's critics, but, for my own part, I must say that the evidence which he marshals in support of his exceedingly frank judgments on both scores—some of it is entirely new evidence—is very convincing.

The Political Thought of Thomas Aquinas. By Thomas Gilby, O.P. University of Chicago Press. $5. The publisher describes this book as the first complete account of Aquinas' contribution to political

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philosophy "in its historical and theological setting." I would put the emphasis here on the word "historical," for Father Gilby, as he has previously demonstrated in some of his earlier works on related subjects, is truly an artist when it comes to putting dehydrated social and political theories into their proper historical setting and thereby endowing them with a richness of meaning which they never seem to have in the textbooks. Incidentally if there is a contemporary philosopher who is a more graceful and more nuanceful literary stylist than Father Gilby (not Mr. Gilby, as he was billed in a recent advertisement of his book), I have never heard of him.

The Lord of History. By Jean Daniélou, S.J. Regnery. $5. If anyone says that there are no theologians, even in France, who are vibrantly alive to the really important problems of the day, let him read *The Lord Of History* and, if after that, he says it again, let him be anathema. I am indebted to William Clancy for practically compelling me, by the contagious enthusiasm of his brief notice in The Commonweal, to read this remarkable book, which, to quote and endorse the judgment of Mr. Clancy, is "a work of great brilliance and beauty, and . . . certainly the most 'important' new book I have read this year." Father Daniélou, who maintains that history makes sense only when it is understood in the light of the history of salvation, demonstrates, in developing this thesis, that theology is not only the most important subject in the world but also the most challenging and the most exciting.

The Coming of the New Deal. By Arthur M. Schlesinger, Jr. Houghton, Mifflin Company. $6.75. The second in the Junior Schlesinger's projected series of four volumes on the Age of Roosevelt, this is the best of the dozen or more books that this reviewer has read on the subject of the New Deal. It isn't the last word on the subject, but whoever has the temerity to try to write the last word will have to take it into serious account. Historian Schlesinger, who is still something of a boy prodigy in his chosen profession, seems to have mellowed ideologically with the years—so much so that those who instinctively and pejoratively identify him with the allegedly statist wings of the so-called "liberal" camp in U.S. politics will be surprised at his balanced approach to the role of government in the two-year period covered in *The Age of Roosevelt.*

SISTER MARIS STELLA

THE Lord of History. By Jean Daniélou, S.J. Regnery. $5. In a brief and arresting introductory essay, Father Danielou explains his theory of sacred history as embracing all history. Within this providential design, the salvation of the nations is to be accomplished. Christianity is that Salvation. Though "materializing" in terms of western cultures of various periods and places, Christianity is not the embodiment of any one of them. It follows that it must and can become incarnate in many alien cultures, and that for the apostolic Christian, there can be no racial-national-cultural prejudice. Christianity has survived many obsolete cultures, and will survive the disintegrating patterns of our own time.

The remainder of the book is a development of the ideas outlined in the introduction. Part One deals with contemporary topics in the light of Old Testament symbol and the living Christian sacraments. Part Two contains a valuable typological explanation of the Christian sacraments. In Part Three is indicated the role played (or shirked) by Christians in the fulfillment of the goal of history.

Even the uninitiated reader who is neither historian nor scripturalist may profit greatly by a thoughtful reading of this book. Within these pages he will feel himself very near in spirit to the great and holy company of church fathers with whom Father Daniélou is on such familiar terms. And he will be able to send his roots more surely into the rich soil of revealed truth.

Anscar Vonier—Abbot of Buckfast. By Dom Ernest Graf, O.S.B. Newman. $3.25. Dom Ernest Graf has done a task for which admirers of the late Abbot of Buckfast must have been waiting. In the pages of this unpretentious biographical memoir, the abbot comes alive as a man of great vision. He is presented first as a young monk (he was fourteen when he entered a French monastery); as a young abbot (he was thirty-two at the time of his election); and finally as the large-hearted father whose influence extended beyond monastic walls, and whose loss was deeply felt throughout the Catholic world. (He died in 1938, having been abbot for thirty-two years.) Shortly after his election, he had undertaken the building of a monastery on the foundations—all that remained—of a Cistercian Abbey despoiled during the Reformation. Although a labor of love, the task was immense for a small, impoverished foreign community. The monks, however, were their own artisans, and Buckfast Abbey rose again to new life.

The Abbot, a tireless admirer of the writings of St. Thomas, made Thomistic theology comprehensible to the layman in such books as *The Personality of Christ, A Key to the Doctrine of the Eucharist,* and *The Human Soul.* He was a popular and beloved preacher. That his writing and preaching have been so much in demand with English-speaking Catholics is more remarkable in that German was the abbot's mother tongue. The recent publication of the *Collected Works* by Newman (3 vols., $15.) is evidence of his popularity in our own country.

Saint Bernadette Soubirous. By Francis Trochu. Translated by John Joyce, S.J. Pantheon. $4.95. Msgr. Trochu's carefully documented study of Bernadette gives the reader a convincing portrait of this lovable saint. The author has allowed Bernadette, wherever possible, to speak for herself. Her

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unaffected innocence and honesty are a continual refreshment. She does what she must do. In her words, "The Blessed Virgin used me and then put me back in my place. I'm glad of it, and there I stay." (She had been commenting on the use and treatment of brooms.)

The picture of her home life is particularly moving. The Soubirous family were hardworking peasants, hitherto unaccustomed to hopeless poverty. In the midst of their trials, they remained a united and loving family, accepting in a truly Christian spirit the hardships and humiliations they had to endure. At the same time, both father and mother worked tirelessly, when they could find work, to better their condition. The author dispels effectively the unhappy legend of the father's indolence. He stresses the cleanliness of Louise Soubirous' housekeeping, the impeccable personal neatness of Bernadette, the Christian courtesy of the members of the family, and their integrity which refused to make use of extraordinary opportunities for personal gain.

The entire book is deeply moving. It provokes long thoughts and stimulates devout meditation. It is hagiography at its best. This reviewer has only one criticism to offer. Why did the translator indulge in the euphemism, "passed away," instead of died. Try this substitution in the Apostles' Creed if you wish to get the full effect of its artificiality.

Doctor Zhivago. By Boris Pasternak. Pantheon. $5. Pasternak's characters have a vitality which makes them live in the mind long after the reader closes the book. Through them—chiefly through Yuri, who is a poet and humanist as well as a doctor—one experiences the intellectual and political upheavals of twentieth century Russia. Like many of his contemporaries, he accepts the revolt of the masses against tyranny only to discover the new and more terrible tyranny of the revolution with its endlessly mouthed platitudes. Through him, the author speaks

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Although the story rambles (some reviewers have been careful to point out the weakness of its structure) *Doctor Zhivago* will probably continue to hold the interest of the reading public. It is a serious and tragic book which leaves the reader with strengthened hope for confused and suffering mankind. One wishes that one might read the poems at the end of the book in the original, so impressive are they in translation. They are the work of a great poet.

Time Without Number. By Daniel Berrigan, S.J. Macmillan. $2.75. Father Berrigan, recipient of the Lamont Poetry Society Award for 1957, writes with rare perception and power. It is obvious that he has seriously attended to the technique of poetry. His idiom is contemporary without affectation. He does not appear to be striving for effects although he does achieve them. He has, perhaps, not yet evolved his own particular style, but he is not imitating. He is, rather, experimenting with sureness and a certain brilliance. His poetry, firmly rooted in Christ and His mysteries, is revelatory and dynamic, full of light and promise.

Transfigured World. By Sister Laurentia Digges, C.S.J. Farrar, Straus. $4. Another prize-winning volume, *Transfigured World,* awarded first place in the Thomas More Association's Farrar, Straus and Cudahy Contest for Nuns, 1957, deserves to be mentioned here. As the title suggests, the book deals with creation transfigured by an awareness of God, the Creator, and finally of a creation perpetually being redeemed by Christ through His sacraments. Sister Laurentia handles her material skillfully. In the first section, she prepares the reader for the careful and illuminating study of the transfiguring power of the liturgy which constitutes the third (and con-

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cluding) section of the book. This she does by a consideration of natural beauty and natural symbol, relying in the process on a wide knowledge of literature, art, and music. The point is simply that if we have not an attitude of reverence toward nature which God created, it is doubtful if we will arrive at a reverent beholding of the supernatural, since the one must be built upon the other. This is excellent reading for anyone who wishes to be recalled to that contemplation which lies within the reach of all. It does, however, presuppose a considerable background of literature and fine arts on the part of the reader. An attractive feature of this book is the series of illustrations and pictorial diagrams by Sister Charlotte Anne Carter, C.S.J.

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DOCTOR Zhivago. By Boris Pasternak. Pantheon. $5. An important testimony of the survival of the spiritual under materialist totalitarianism. While not on the level of the best of Dostoevsky, its theme and lyrical language will find it readers when the phrase "from Pushkin to Pasternak" no longer marks the boundaries of greatness in Russian literature. For the skeptical who believe its popularity stems from circumstances, a sampling of the Brest rail strike or the journey to Siberia is recommended.

Parochial School: A Sociological Study. By Joseph H. Fichter, S.J. University of Notre Dame Press. $6. We are fortunate in having our American Catholic institutions analyzed by so competent a research director as this author. A pioneer in religious sociology and author of *Southern Parish,* Father Fichter's team studies an urban parochial school as a social unit, using a neighboring public school as a control group. Important for educators and nearly everyone else.

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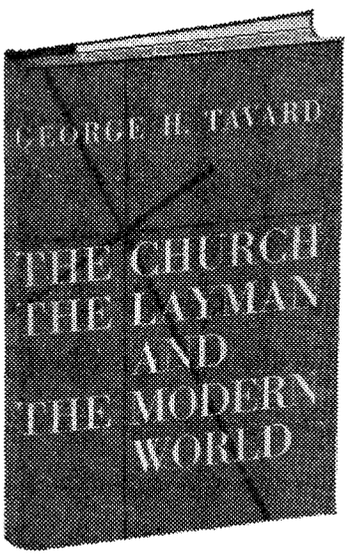

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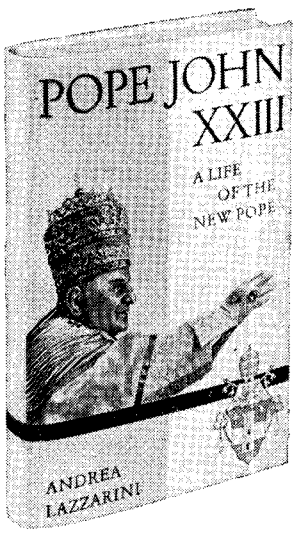

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ahead and make a point. His point is this: "In their educational policy the states demand, as a condition for sharing in educational benefits, the surrender of a constitutional right. Specifically, the states demand the surrender of freedom of mind and freedom of religion. This is to say, the states demand the surrender of freedom of choice in education." With several scholars, the author argues that the tax credit plan will enable the state to pay for the benefits it receives from private and church-related schools. The matter will be debated. In any debate, however, Father Blum can take good care of himself.

Religion and the State University. Edited by Erich A. Walter. University of Michigan. $6.50. The conferences held at Michigan University last year must have been good ones. At least the idea was very good and the book is good. Best of all odds of the contributions, it seems to us, is that by Dr. Kauper of Michigan Law School speaking on the legal aspect of the problem. His seems the best balanced competent statement yet made on the schools and the alleged "separation principle." Other papers also have to count, because their authors are persons of distinction; e.g., George Shuster, J. C. Murray, Helen White, Will Herberg, Kenneth Boulding, and F.S.C. Northrop.

Religion in America. Edited by John Cogley. Meridian. $1.45. Famous names appear as contributors to this vital little book, such names as Niebuhr, Tillich, Weigel, Herberg, and Wilber Katz. Far the most brilliant paper is that by John Courtney Murray. We expect this kind of thing from Father Murray, who is always brilliant, but here he just makes us understand a complete chapter in American history. It is too bad some of the most heated discussion was not also published. We got echoes of it in the press, and friends have told us directly and in their press that one Protestant speaker claimed that the Protestant tradition in America has historically been the model of non-

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discrimination and that Catholics are likely to assault the American custom of freedom-of-religion and non-discrimination. These livelier matters would have made the present book even more valuable. Meantime, hats off to John Cogley for bringing into the open the question of freedom of religion in America.

American Catholic Dilemma: an Inquiry into the Intellectual Life. By Thomas G. O'Dea. Sheed & Ward. $3. One of the quite good things happening in American educational theory is the dialectical inquiry on Catholic education begun by Monsignor Ellis in 1955 and continued by Father Weigel and others. Dr. O'Dea picks up that inquiry and has his say from a sociological standpoint. His remarks are frank and straightforward, and for the most part the direction of his useful work is positive. At any rate, only neanderthals would think the efforts by these various authors to see what is the condition of American Catholic intellectual life are ipso facto negative. We recommend those efforts and hope that they will be furthered.

CRITICS

Philip Deasy, a frequent contributor to these pages, has for many years been a teacher of English literature and is now a member of the English faculty at St. Peter's College, New Jersey.

Anne Fremantle, editor of *The Treasury of Early Christianity, Age of Belief,* and author of *By Grace of Love,* is a well-known writer, critic and lecturer.

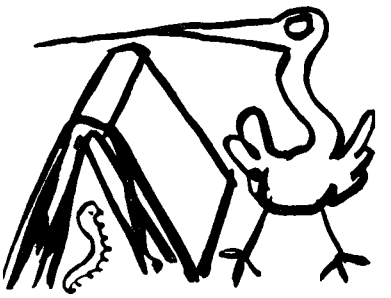
Monsignor George G. Higgins is director of the Social Action Department of the National Catholic Welfare Conference, Washington, D. C.

Sister Maris Stella is a poet and critic and the long-time chairman of the English Department at the College of St. Catherine in St. Paul, Minnesota.

Father J. N. Moody, a frequent contributor to The Commonweal, is a member of the faculty at Ladycliff College, New York.

Father Bernard G. Murchland, C.S.C., is associated with Fides Publishers and an editor of *Apostolic Perspectives.*

Father Leo R. Ward, C.S.C., a member of the faculty of the University of Notre Dame, is the author of the recently published *New Life in Catholic Schools.*



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This was published last Spring; we thought anyone feeling that Lent is going to be going on for a long time yet might be glad to be reminded of it. After all, it's the only book we ever heard of that comes very near to making penance look attractive. A companion volume to the book above. $2.50

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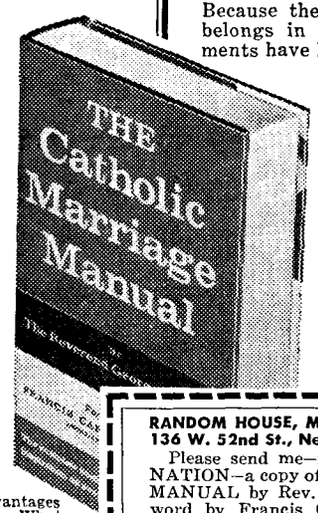

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